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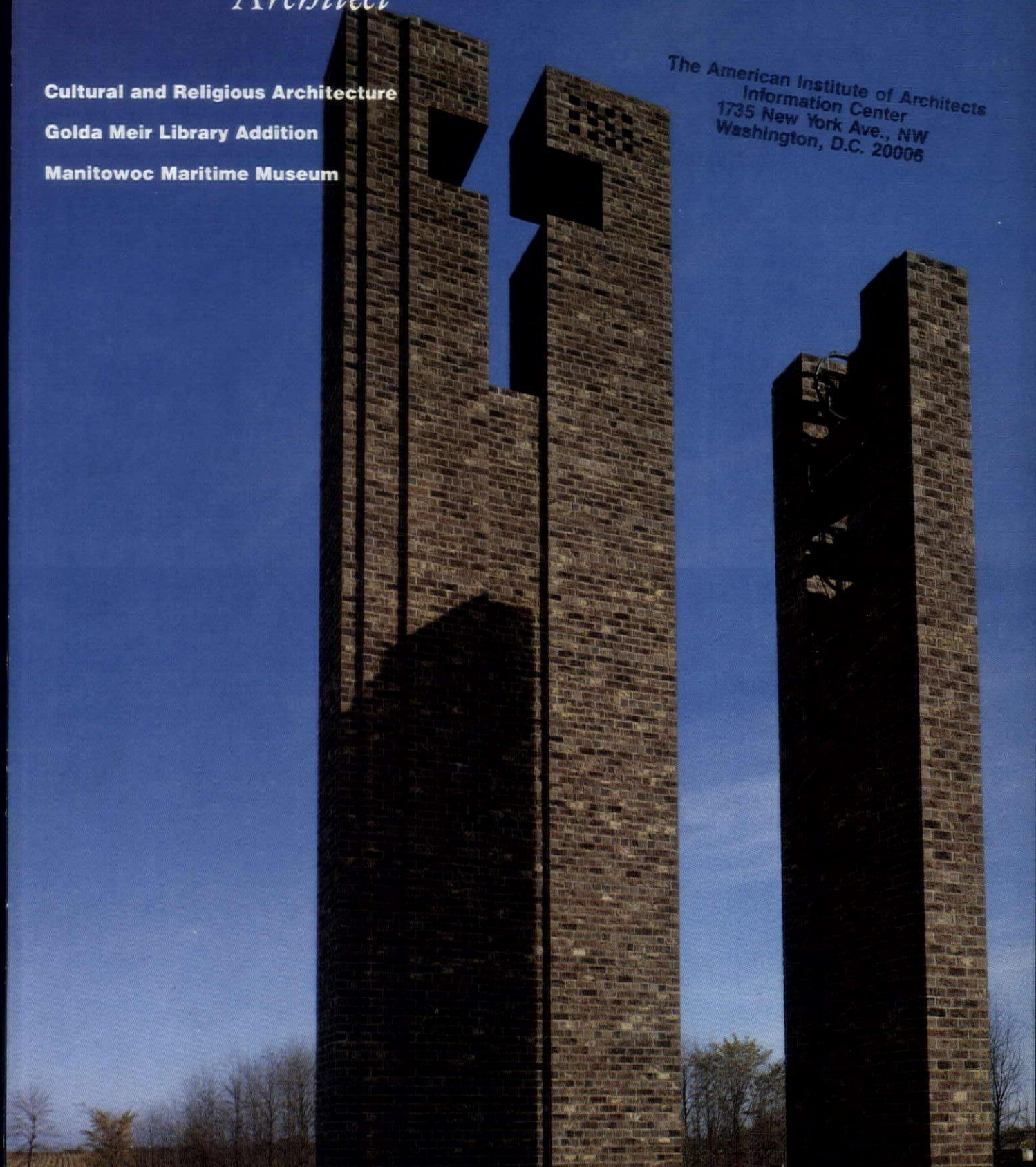
Architect

Cultural and Religious Architecture

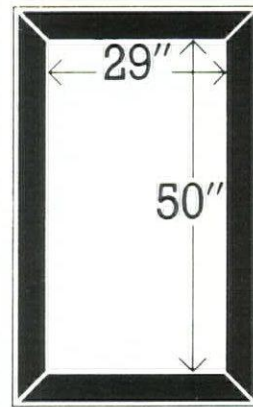
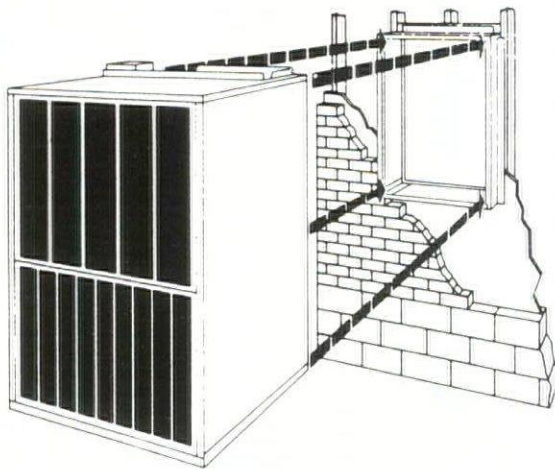
Golda Meir Library Addition

Manitowoc Maritime Museum

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Cover Photo: Divine Word Church
Piazza And Bell Towers
Cedarburg, Wisconsin
Photographer: Mark Gubin

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We share with a retired architect his joy in painting. We study two churches and a bell tower

some of Wisconsin's

project, each designed for a thoughtful congregation. A new maritime museum is built while

cultural buildings —

threatened by record high lake levels.

both old and new.

And finally — the Golda Meir Library addition is completed — another architectural monument

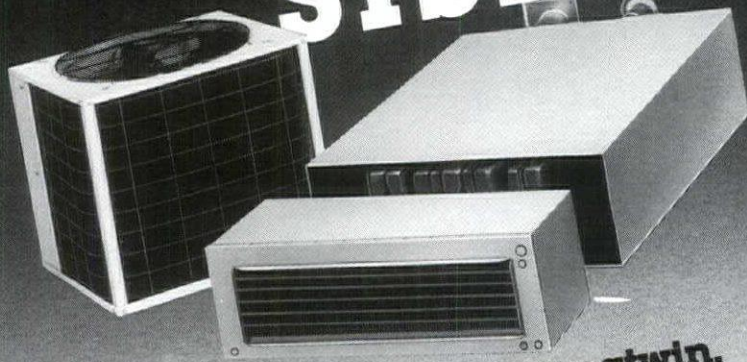
to greater learning. It is fitting to remember that the world leader for whom the library is named

received her basic education in what Milwaukee had to offer back in the years 1906-1917.

Grace Stith

Coordinating Editor

SPACE SAVING SPLIT SYSTEM.

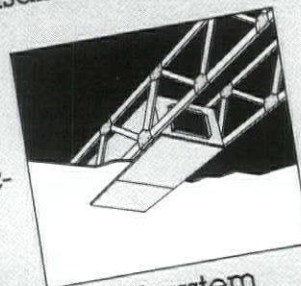


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Project

Architect

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Location

New Upper School, University School Milwaukee

BHS Architects, Inc.

Oscar J. Boldt Construction Company

River Hills, Wisconsin



The solution which the architect developed revolves around two interconnected lobbies. These spaces are located at one end of the existing dorm building. It was determined by the architect that the dorm, which had been vacant for years, could be readily converted to administration, library, art, and music rooms. The other main wings of the building — classrooms, theater, dining, and athletics — all radiate from the central lobby spaces.

The site design solution placed the new classroom wing in such a location as to further enclose the existing courtyard. Bus, faculty/student parking traffic was separated from

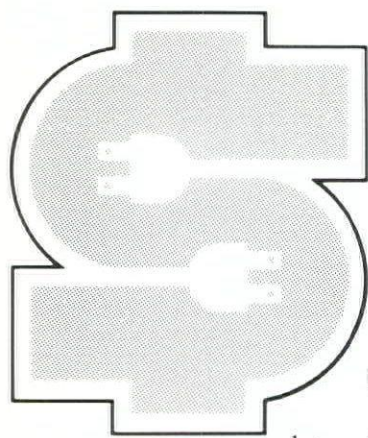
visitor traffic in the courtyard. The athletic fields were developed on the north side of the site, adjacent to the new indoor athletic facilities.

The exterior design responds to the clients desire to be compatible but distinctive. A new clock tower which contains a main stair was created as a focal point to mark the entry to the Upper School. The size of the tower was purposely kept smaller than the existing bell tower, which remains the focal point for the entire campus.

*Photography: Peter Schuyler, exteriors
Bagley Studios, interiors*



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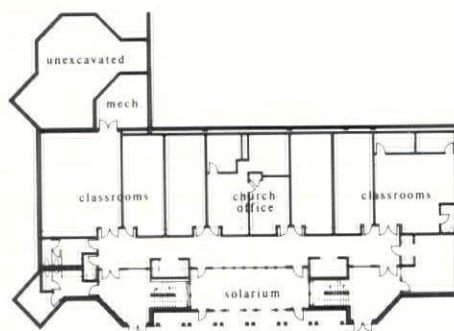
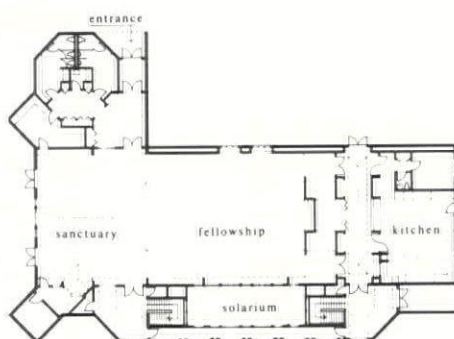
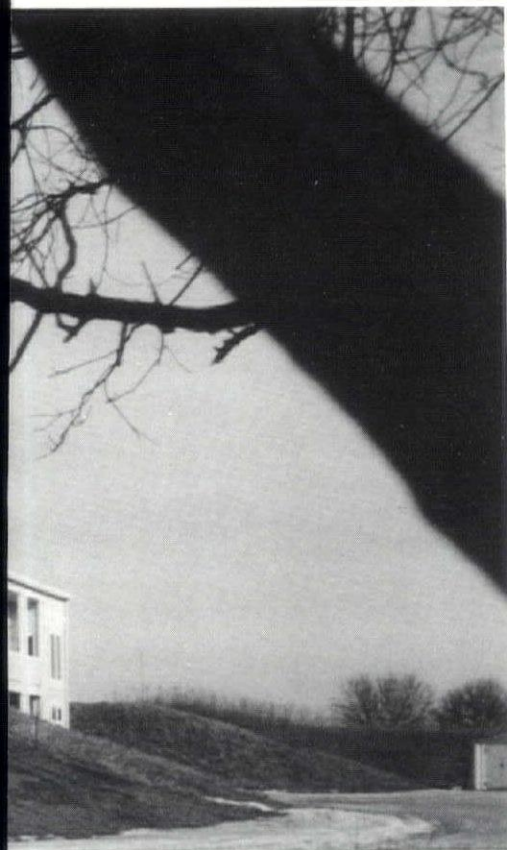


High utility bills was a main consideration for this congregation in giving up their 130 year old church and building anew. The architects' solution has resulted in one of the first earth shelter "envelope system" churches in the Midwest.

This system was based on two considerations — operational and maintenance costs and perfect adaptability of the new site, which has a south-facing slope. Building into the hill created a natural two-level solarium. From the upper level of the facility, the church has a traditional appearance, an important feature for members of this congregation. It also enhances the prairie-land beauty of the site and has parking space at both levels.

Inside, the design utilizes 1980s methods of solar passive design and flexible use of space. Limited budget resulted in a phased building design to be completed as funds are available. A large space with moveable seating and folding partitions is used until the permanent sanctuary is completed in the final phase, at which time it will be converted to a fellowship hall. Other aspects of the design include a small chapel, classrooms, offices, and kitchen with long-range plans for a nursing home or school complex.

*Photography: John I. Lottes, exteriors
Eric Oxendorf, interiors*



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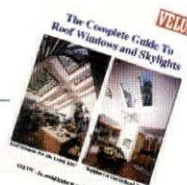
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Project

Architect

General Contractor

Location

Divine Word Church Piazza and Bell Towers

Kubala, Washatko Architects, Inc.

E. H. Moldenhauer & Sons, Inc.

Cedarburg, Wisconsin



The new towers were placed so as to anchor and define the new piazza, extending a sense of enclosure out from the front doors of the church. This meeting area is protected from automobiles, sheltered by trees, and demarcated by light bollards which give the piazza spatial definition by night as well as by day. The bronze bells of the bell tower are completely exposed, swinging freely and animating the piazza when they ring. The Carillon tower, which is the larger of the two, is conceived in more plastic

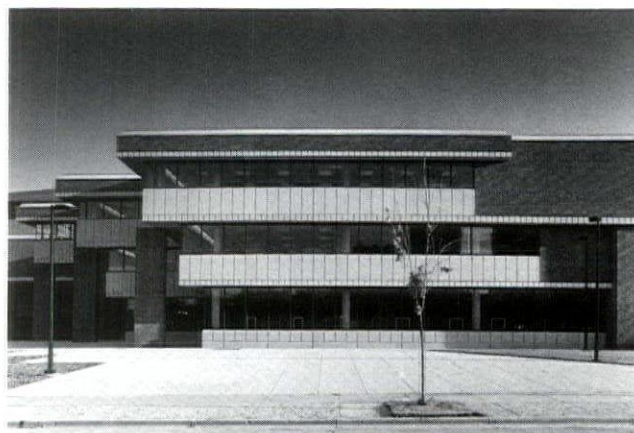
terms: its slashing hollow space displays a set of abstract variations on the image of the cross as the viewer approaches or moves around it. The cross, made of empty space and open to the sky, makes a symbolic connection between the church, the heavens, and the world at large, since the carillon tower is visible for considerable distances along Highway 60.

Photography: Mark Gubin



*by Robert D. Cooper, AIA
photography by Allan Magayne-Roshak*

Golda Meir Library Addition



Adding to an existing campus landmark building is a difficult challenge for an architect, particularly when that building is the campus library used by nearly 2,000,000 students, faculty, and community patrons each year. The Golda Meir Library, containing 3.5 million items, is the single, centralized library for the University of Wisconsin-Milwaukee and a focal point for the campus. A joint venture of Miller Meier Kenyon Cooper and The Durrant Group was formed to design the third stage expansion of this facility. The addition required 113,000 gross square feet of new library space compatible with the architectural presence of the existing building (266,000 sq. ft. built in two stages, 1967 and 1974). Further complicating the design effort was a complex program detailing the administrative, media, audio, microfiche/microform, archives, rare book, reserve book, computer, and compact shelving space requirements in addition to the normal book stack areas and reading rooms.

An earlier campus plan showed the third stage as a tower at the center of the library complex. Exploration of this concept, in light of the library's new program requirements, determined that the tower concept was incompatible with current library design and use criteria. Further work with the UWM Library Building Committee resulted in a scheme that allowed the building to

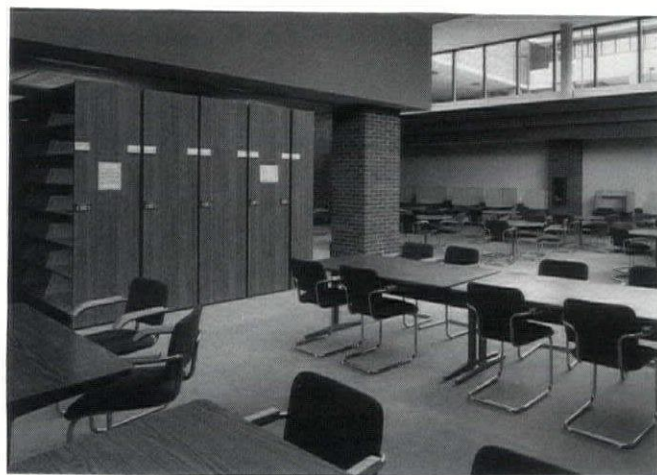
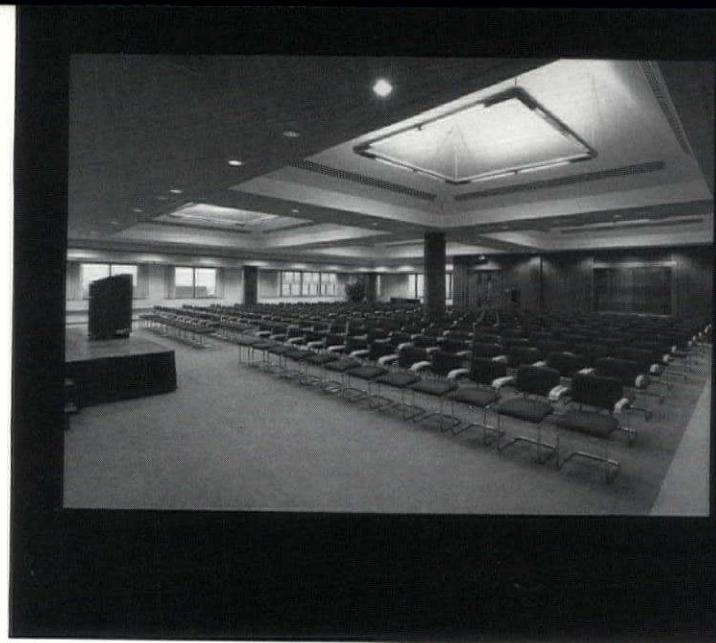
grow as needed to meet program requirements. The final design consists of additions to the building in three separate areas providing contiguous space to existing bookstacks and administrative units, expansion of the science/technology section adjacent to its current lower level location, and a new fourth floor rare books and conference facility located over the building's central court, the latter providing an exciting new focal point for the library and for the University.

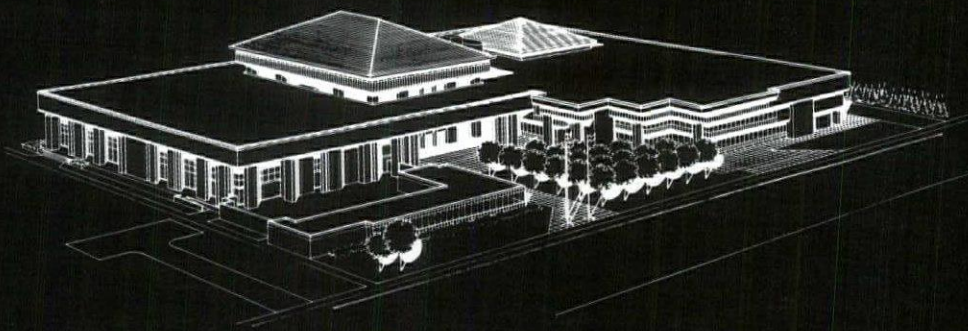
The first of the three additions of the Stage III construction phase is a four floor addition to the northwest corner of the original 1967 building facing Hartford Avenue. This addition's west facade is a visual extension of the original building, matching the materials, detailing, and brick collonading of the original library. On the north and east facades, the building varies from the original design, opening up to views of the campus and introducing natural light into the library through horizontal glazed areas. Original brick and precast detailing is respected, thereby unifying the new and original portions of the building. The addition steps outward as it rises to carry through the horizontal stepping established in the Stage I design. These horizontal projections are greater to the east than to the north in order to protect the east-facing glazed areas from early morning direct sun penetration. The 27' x 27' structural module of the building was extended to this addition for flexible expansion of bookstack space on the second and third floors, which are contiguous with existing general collection areas.

Technical Services functions had been previously split between the first floor and lower level. With the new addition, all lower level technical services space was moved to join the first floor technical services area, adjacent to existing administrative offices. This move increases office efficiency and provides for future flexibility. The newly created lower level area is used for compact shelving, increasing the library's book storage capacity by use of high density mobile shelving, which reduces the number of aisle spaces required between stacks. Powered by electrical motors, these high density units open at the touch of a button, providing users with efficient access to hundreds of thousands of volumes. Fail-safe systems shut off all stack operation in the shelving unit when a reader is in the opened aisle.

In the second addition, the lower level science and technology area was expanded toward the north at the northeast corner of the building. A north-facing clerestory, visible from Hartford Avenue, brings natural light into this new lower level which expands library capacity by adding compact shelving and reading/study space. This structure is designed for vertical expansion to accommodate the future growth of library holdings.

A new visual presence for the library is the third addition of Stage III, a fourth floor rare books facility located in the center of the structure, supported on the massive structural columns originally designed and built in 1974 for a then-envisioned future tower





structure. This space contains secure rare book storage areas, reading rooms, staff work areas, rare book display space, and a seminar/conference room. Rooms on this floor overlook the campus with views to downtown Milwaukee to the south, Lake Michigan to the east, and Downer Woods and Shorewood to the north. Horizontal windows are shaded by the roof overhang and are made of glass with an ultraviolet filter to protect rare books from UV damage. The exterior is precast concrete wall panels with a glazed clay tile roof and copper fascia to match the original building's air-conditioning penthouse roof. The conference/seminar room, which can seat 300 people, is already much in demand for a variety of campus and community meetings of both an educational and social nature.

Combined with these new building additions is a sensitive and creative remodeling of the Stage II portion of the library which included building a new floor, reconfiguration of the first floor reserve book room, and construction of three media viewing rooms (two seating fifty people and one seating thirty) with a central projection room. The viewing rooms are designed for film, slide, and video projection and are served by the central projection room, which is designed to allow all three rooms to be used simultaneously. Also included are media preview rooms, projection equipment maintenance areas and a microcomputer laboratory for student use.

These three Stage III additions were positioned to allow the existing building lobby and circulation desk to remain the security control point for the entire building. Except in emergency situations, all library patrons must enter and exit the building through this lobby, thereby increasing control and minimizing book theft. A new elevator, serving all floors from the lower level to the new conference center, was added. The elevator entrance is in the lobby, again bringing patron traffic to this central point in the building.

The project budget was \$14.3 million, which included \$11.3 million for the third stage addition, \$1 million for remodeling, and \$2 million in energy conservation work in the 1967 and 1974 portions of the building (i.e., improvements in HVAC, installation of thermopane windows, and replacement of 2,000 light fixtures).

By adding to the Golda Meir Library in this way, a campus landmark was expounded so the resulting composition reads as a complete entity. Compatible materials, sympathetic detailing, and sensitive massing have produced a unified facility which meets the Golda Meir Library's present needs and will provide flexibility as the library moves to meet future needs. General contractor for this project was Nelson, Incorporated of Wisconsin.



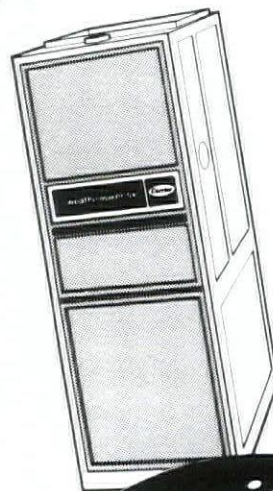
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Project

Charlson Memorial Chapel

Architect

Ayres Associates

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Location

Eau Claire, Wisconsin

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Completed in May, 1987, the new chapel is designed in an elliptical shape with deeply recessed entrance doors and windows to give the user a sense of quiet enclosure and separation from

hospital activity. Stained glass panels in the windows and doors afford privacy and add color and visual interest. The elliptically shaped, fabric-covered walls are accented with horizontal bands of dark mahogany trim that match the mahogany chapel chairs, center table, and lectern. The banding is repeated between the two outer doors where polished brass letters identify the room as the Charlson Memorial Chapel.

Photographer: James Christoffersen



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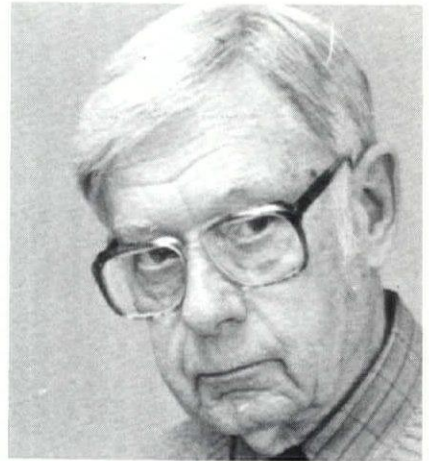
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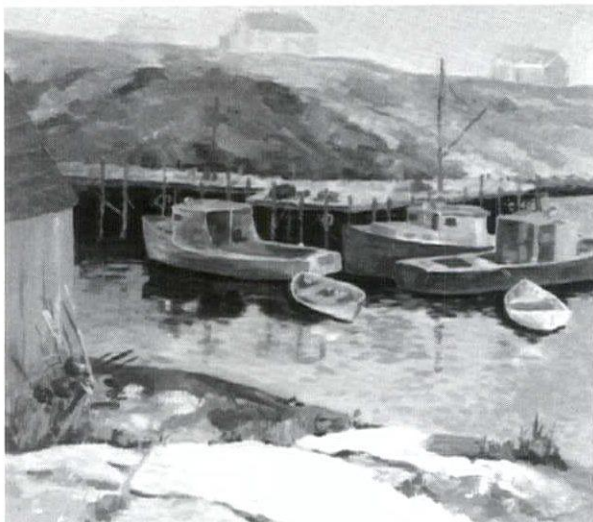
*The
Not-So-Trivial*

By Grace B. Stith



**PURSUIT
OF PAINTING**

*"If you don't practice
you don't learn to play. If you keep at it,
maybe someday you'll get somewhere.
Someday maybe I will. I still haven't gotten
to where I want to be, but it's been
interesting."*



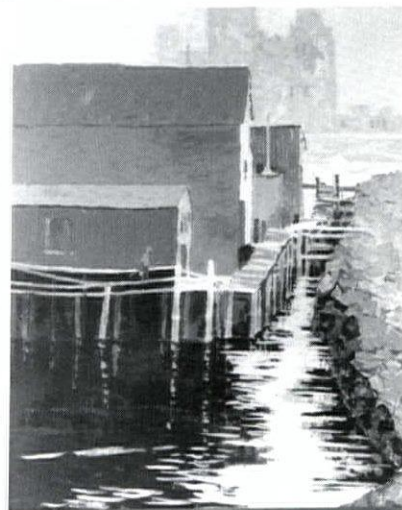
After nearly 50 years in architecture — 25 years as employee and 24 years running his own office — Ted Irion of Oshkosh has time to paint.

He can transfer a creative idea or impression to white paper without the compromising influence of client, building committee, or code regulations. It can be a satisfying hobby. In the case of Irion it has become a way of life in retirement.

His acrylic works have been on exhibit at various places, including one-man shows in Neenah and Oshkosh. Private collections in Oshkosh, Chicago, Cincinnati, and Atlanta contain some of his works. Though his paintings have won some prizes at fairs, the artist prefers to rely on word-of-mouth publicity. One painting was purchased by the Japanese Embassy from an exhibit of Wisconsin Art, which Congressman Tom Petri always has on display in his office.

Irion's architectural drawing began in 1925 in the office of Auler, Jensen, and Brown. He then obtained his degree from Armour Institute of Technology in Chicago.

"As a student I barely got by in water color classes," Irion recalls. "But the architectural department was on the upper floors of the Art Institute and I passed through their galleries each day to and from classrooms. At that time I didn't know what great things I was seeing, but some of it must have brushed off."





His work is quite diverse. Each painting represents something in life that "attracted his attention". What we see on the canvas is his creative interpretation of that thing. Most works are landscapes developed from photographs he has taken locally or when traveling. Many are architectural subjects and some contain animals or people. They vary from vague impressions to detailed draftsmanship.

The artist prefers to work with acrylics because they dry fast. "This makes for rapid painting and discourages fussiness," Irion explains with a quick smile.

Visiting the great art museums in and outside the country stimulates ideas and techniques. He remembers a group of Rembrandt's works on display in Amsterdam.

"How he took one little flick of white and put a highlight on it. It was so simple, but at a distance it was excellent. All these things do make a lasting impression, I guess."

Working regularly, Irion paints in a studio at home where he can control the light. He compares painting to playing the piano, "If you don't practice you don't learn to play. If you keep at it, maybe someday you'll get somewhere. Someday maybe I will. I still haven't gotten to where I want to be, but it's been interesting."





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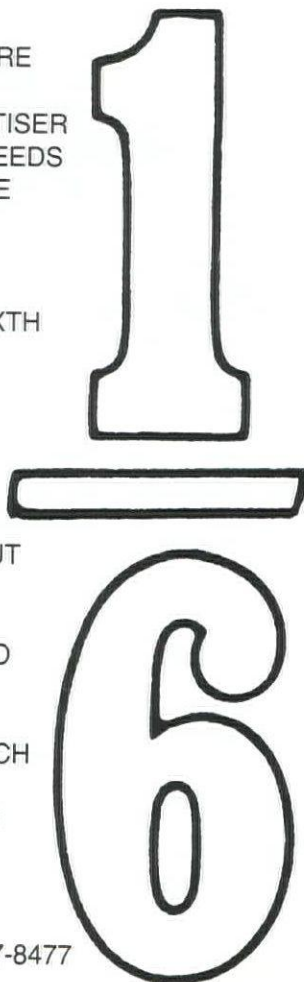
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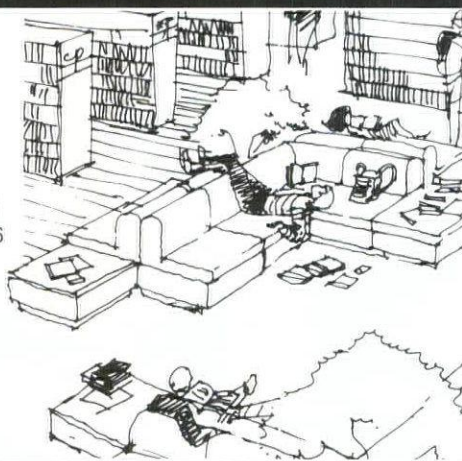


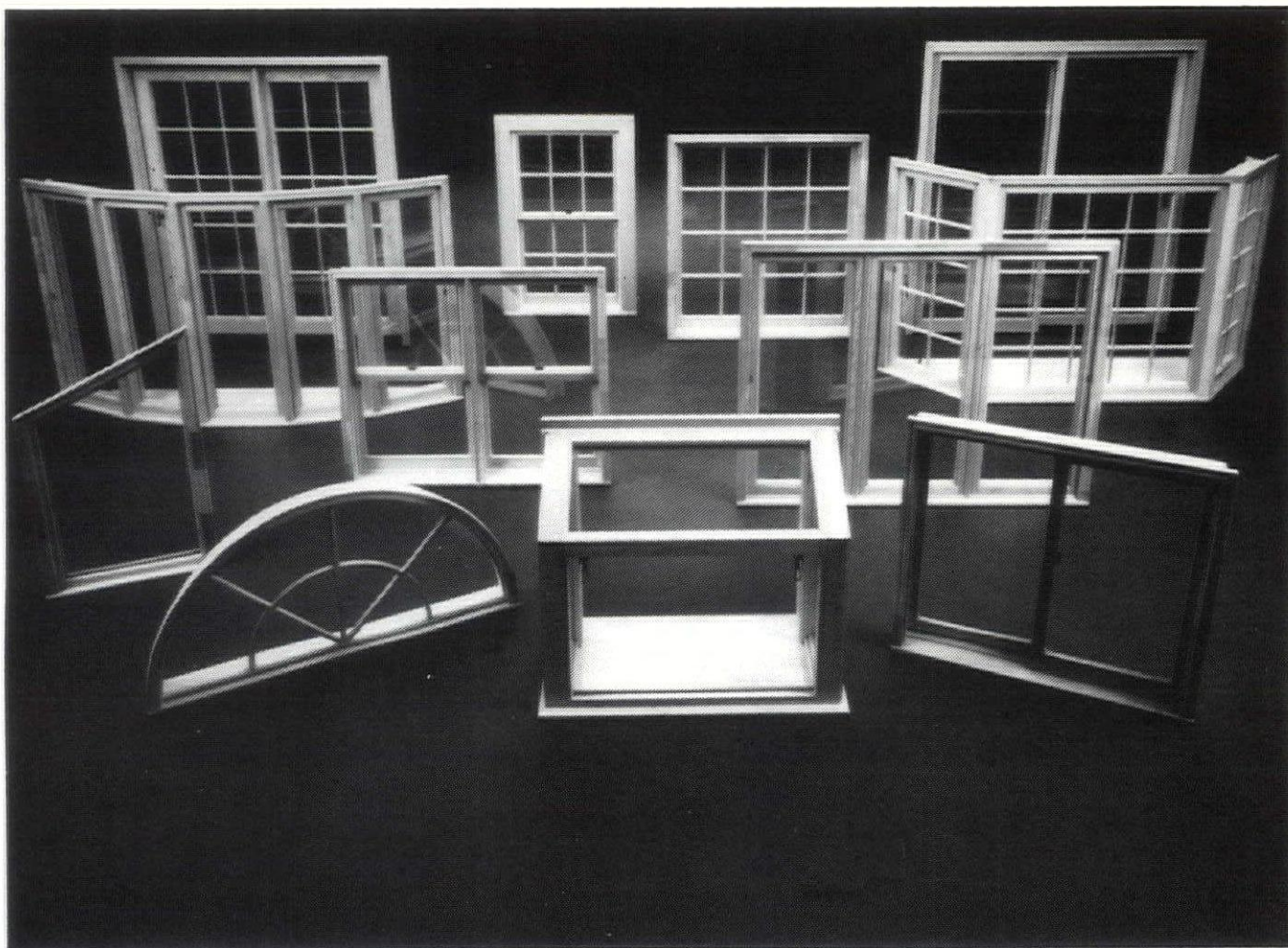
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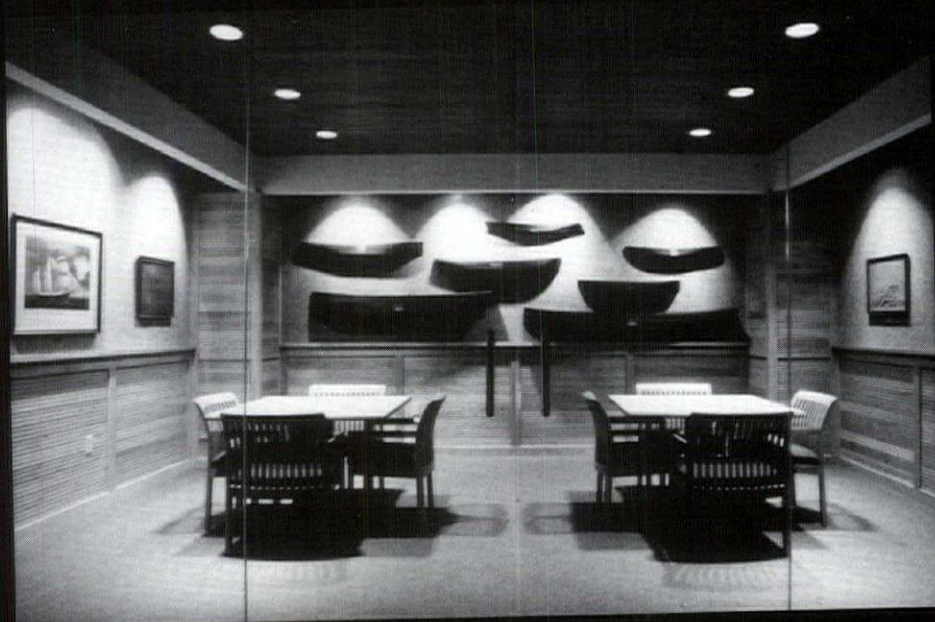
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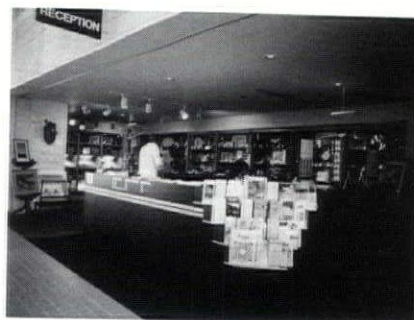
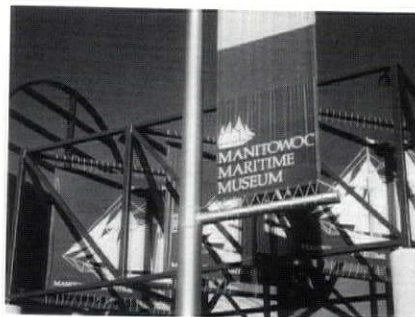
A Heritage with a Future

More than 20 years ago, a group of Manitowoc citizens consisting of World War II Navy veterans and maritime history buffs agreed that preservation of the rich Great Lakes maritime heritage could be accomplished through gathering collections of artifacts and memorabilia into a central exhibit available for public observation and enjoyment. Since its opening in 1969, the Manitowoc Maritime Museum has had several temporary homes, for the most part in donated, makeshift space. Visitors from all over the country strolled through the museum in increasing numbers every year and memberships rose significantly as recognition of the Manitowoc Maritime Museum as a leading tourist and educational facility in Wisconsin became evident.

In 1983, the Manitowoc Maritime Museum Board of Directors made the commitment to embark on a campaign to build a facility which would be designed specifically for the museum's growing programs and exhibits. Their challenge to Heike/Design Associates, Inc. was to design a living expression of the character and spirit of Manitowoc, its Lake Michigan shoreline and its great maritime history. Hoffman Brothers, Inc. of Two Rivers was General Contractor.

The new building is located on a north waterfront site near the city's harbor and burgeoning tourist development areas. The U.S.S. Cobia, a World War II submarine open for tours, is moored alongside, uniting this floating exhibit with the new building. A concrete-paved, banner-lined walkway with period lighting invites pedestrians to enjoy nearby waterfront attractions. These same colorful cloth banners are used on the street side of the building to draw





attention to the open structural steel, drive-up canopy and entrance. Straightforward, functional use of decorative, concrete block on the exterior facade, intentionally lacking detail, allows the building to blend with its surroundings making exhibits, both interior and exterior, the focal point. Research into other materials, forms and colors (black, red, white and rust) found up and down the Manitowoc River and Lake Michigan shoreline, were used in the building designed to be economical. The custom red aluminum window mullions and door frames is often found on seagoing vessels. The full height, glass wall entrance rounded at the top in the shape of a submarine periscope viewer, provides an outline for a barrel vault atrium through which there is a clear view of the conning tower of the U.S.S. Cobia from the front entrance.

Inside the museum lobby is the gift shop, reception/information desk and offices to the left and exhibit spaces to the right. The offices include a research library with over 5,000 volumes of books and periodicals chronicling maritime history as well as extensive photo and manuscript collections.

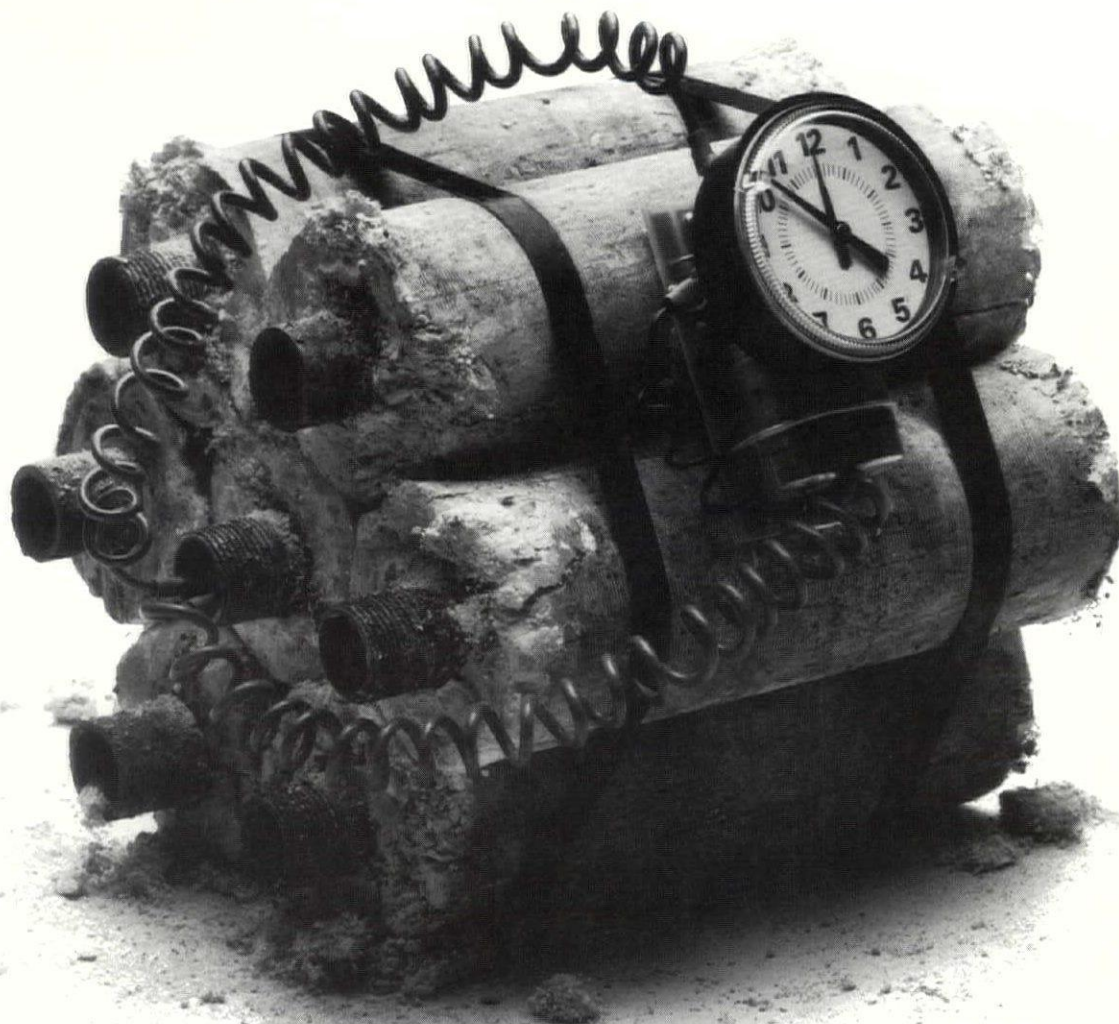
A special changing gallery presents various exhibits on historic vessels, small crafts, lifesaving, and commercial fishing. It overlooks the larger permanent exhibit on the lower level which presents a chronology of wood and metal shipbuilding on the Great Lakes. Included are marine engine development, the defense shipbuilding programs, yachting, deep sea diving and an authentic waterfront streetscape in old Manitowoc. The streetscape honors the old companies which helped Manitowoc become a progressive city. Facades of such companies as the Albert Landreth Company, Packers of Lakeside Peas, Pere

Marquette Railroad and Steamship Lines Offices, and William Rahr and Sons are recreated with authentic texture and materials.

Films, lectures and special events take place in the learning center. School groups and families are encouraged to attend.

Volunteers, many of whom are old-timers proud of their knowledge from first-hand experience in maritime history, are available as tour guides. Parking is available for staff, volunteers and visitors on a surface lot adjacent to the building. Attendance to the Manitowoc Maritime Museum has doubled since opening of the new building in January 1987. It has rapidly grown to become the leader of maritime museums on the Great Lakes.

*By Patricia Keating
Photography: Ed Purcell*



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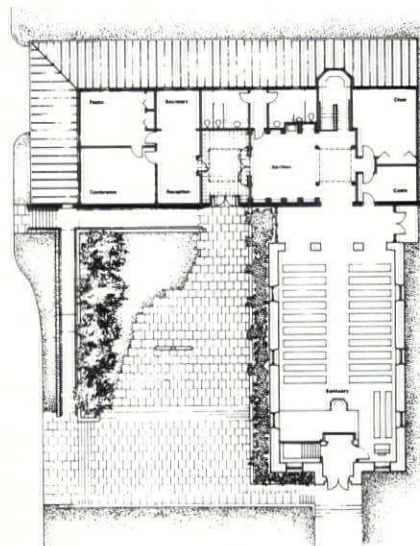


The church's main concerns were the lack of areas for socializing before and after services, as well as shortage of space for meetings, receptions, and other social functions. Our scheme adds to the church without taking away from the iconographic power of the original structure.

The addition faces the south and is arrayed behind a stone wall which acts as a plane of division between old and new. In the church proper, the altar

has been moved from the south end to the north, and the nave has been enlarged by a glassy transition zone with cemetery access. A skylit aedicula mediates between sanctuary, narthex, and the stairway to the fellowship hall. The intention throughout was to foster fellowship without detracting from the purity and grace of the original church.

Photography: Mark Heffron



Entry Level



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A very wise man once said: "It is far better to call S & S today than to have to call for help tomorrow." Not Confucius, perhaps. But still very wise.



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A Vision of Milwaukee

Milwaukee is at yet another corner on its long historic and architecturally rich road. It is an exciting time. It is a challenging time. It is a time of change. Milwaukee, like many of its Midwest counterparts, is transforming from a working class town to a high-tech service orientated community. Struggling to keep a strong business base and yet not disturb that strong ethnic neighborhood since that is the foundation for most people's image of this city. Milwaukee, that little big town, has enjoyed well managed government and a reputation of a place where people listen and care. Milwaukee promotes its diversity.

One of the strong threads in the fabric of Milwaukee's past and present history is its architectural community and their commitment to Milwaukee's development. Planners are confronted with developing a master plan that promotes new development while incorporating the historic past.

We visualize a Milwaukee that promotes itself without being apologetic for that homespun attitude that makes it a livable city.

We visualize a city that rallies around its proudest physical and natural attributes — the lakefront, the downtown, the river and its numerous historic neighborhoods.

We visualize the involvement of all people in this new design and development awareness. People of all neighborhoods.

We visualize a city that develops its neighborhoods, improves its housing stock and concerns itself with its homeless and displaced citizens.

We visualize a city that turns inward to solve problems rather than ignoring them and move to the suburbs.

We visualize a city that cleans up its finest natural environs, utilizes them for business and recreation and never takes them for granted again.

Attract the best, keep that feeling of roots and be proud of it. The architectural community is an important block in the foundation of Milwaukee's history and future development.

EDITOR: This vision of Milwaukee was presented as an introduction to the Mayoral Candidate Forum sponsored by the Southeast Chapter/WSA as part of its Architecture Week activities.

People's Choice Award

Do you ever wonder what real people think about projects designed by Wisconsin architects? For the second consecutive year the WSA Honor Award non-winning entries were juried by a group of non-architects to determine the perception of these projects by users, potential clients and regular folks.

Wayne E. Spangler, FAIA, coordinated this awards program again this year. Wayne pulled together over 40 "People's Choice" jurors. These jurors spent considerable time reviewing the plans, photos and project descriptions for approximately 50 projects. A total of 15 projects were selected to receive this award in 1987.

What did the jurors see in these projects? The following are some examples: "Bold, eye-catching exterior" . . . "Very compatible to surrounding architecture" . . . "Interior has warm and inviting appeal" . . . "A facility of which the local community can be proud" . . . "Fine old building is again a viable part of the community" . . . "Special attention to details" . . . "Striking design."

Due Credit

WSA members Mike Vander Werff, AIA, and Jack Fischer, AIA, were sick and tired of seeing newspaper articles containing photographs and drawings of projects without any credit given to the architect involved.

Rather than just sit and stew about the situation, these gentlemen (working independently) took it upon themselves to contact the editor of the local paper, the *Appleton Post Crescent*. It was pointed out to the editor that the con-

struction industry is a big employer in the area, representing a large share of the paper's readership, and it would be appropriate for the paper to provide credit where credit is due. Also pointed out was the fact that in many instances the drawings and plans of a project published in the paper are copyrighted.

The two architects suggested that when the paper runs a story on a building project it provide some recognition for the architect and contractor as well as the owner/developer. Lo and behold, it now is the official policy of the paper to publicize, when available, the architect/engineer and contractor of record as part of any story on a building project.

The moral of this story is that WSA members can and do make a difference in making sure that the profession receives the recognition it deserves. Mike and Jack . . . thanks for a job well done.

A recent newsletter of the New York Chapter of the AIA discussed this publicity problem. It contained the following checklist of things you can do to increase public awareness and respect for the profession:

- Require, in all contracts, that any and all public relations about the project mention your name, specifying the designation "architect" and using your AIA affiliation.
- In interviews, request that the interviewer identify you as a licensed architect.
- Make sure that all your firm's press releases identify the licensed principals and correctly delineate titles and responsibilities. Include a request that the designation "Architects" be used to identify the firm if it is not already part of your title.

- Insist that any coverage of your firm's various non-architectural departments note that employees are under direct supervision of the licensed principals.
- Express your concern or objection to the editor when an architectural credit is omitted. In your correspondence, ask who the architect is and request that a correction be printed in the next edition.
- Write to the editor when others are incorrectly identified. Ask who the architect-of-record is if a design firm is credited with architectural work. If someone is called an architect and you know that he or she is not licensed, write and express your concern.

In sum, do not take assault on your profession lying down. Speak up, write and voice your concern. You, too, can make a difference.

Board Notes

At its October meeting in Green Bay, the WSA Board of Directors unanimously elected the following officers for 1988: Dennis L. Olson, AIA, as Vice President/President-Elect and Jerold Dommer, AIA, as Secretary/Treasurer. These two gentlemen will serve with 1988 President H. James Gabriel, AIA, and Past President Robert D. Cooper, AIA, as members of the 1988 WSA Executive Committee. Congratulations.

The winners of the Director-At-Large election for 1988 also were announced. The three individuals beginning their two-year term on the WSA Board of Directors in 1988 are: Mark A. Pfaller, FAIA; Richard Eschner, AIA; and James E. Larson, AIA.

WAF Report

New officers were elected and a 1987-88 budget was approved at the recent meeting of the Board of Directors of the Wisconsin Architects Foundation (WAF). WAF officers for 1987-88 are: Tom Nisbet, AIA, President; Bob Yarbrow, AIA, Vice President; and David Gaarder, AIA, Secretary/Treasurer. The adopted budget for the current fiscal year contains over \$10,000 in scholarships and donations.

Established in 1954, the WAF has provided in excess of \$120,000 to over 150 students. Thanks to the contributions from architects and others in the construction industry, the WAF's endowment has grown to over \$109,000.

Increasing contributions and investment income have enabled the WAF to increase its annual support of architectural education and public outreach programs. This year the WAF began the development of a new effort to broaden its base of financial support. The goal of the new fundraising campaign, called "Campaign 300," is to build an endowment sufficient to provide \$25,000 in annual scholarships to architectural students. For information about the WAF and "Campaign 300" contact WAF Executive Director Bill Babcock.

Gruenhagen Honored

The Wisconsin Society of Architects has awarded a Citation for Distinguished Service to the profession of architecture to Jack Gruenhagen and Master Blue Print, Inc., of Madison. This Citation was presented in recognition and appreciation of the consistent and long-term support provided by Jack and his company for the annual High School Design Competition sponsored by the Southwest Chapter of the WSA. The members of the WSA applaud Jack Gruenhagen for his support of this annual competition which promotes architectural awareness and education.

One-Armed Ghost

In 1984, the Wisconsin Architects Foundation successfully completed substantial restoration of the Joseph J. Stoner House in Madison. This National Landmark now serves as permanent headquarters of both the WAF and the WSA.

Each year around Halloween the WSA office fields numerous inquiries about a one-armed ghost which according to local folklore is supposed to haunt the Stoner House. As the story goes, the ghost of Mr. Varley Bond, who owned and occupied the house from 1922 until his death in 1950, can be seen looking out at Lake Monona from a second story window. This supposedly is the same window he watched from while his only son drowned.

The WSA staff does not question the existence of the ghost, and it could be Mr. Varley Bond. However, Mr. Bond's daughter-in-law got a chuckle out of the story. Mary Ann Bond of Colorado Springs, the wife of Varley's son Walter, recently stopped for a tour of the Stoner House with her son Douglas. She hadn't been back to Madison since the 1950's when she stayed at the house while attending the UW-Madison. She was impressed with the restoration . . . but snickered a bit when told of the story behind the one-armed ghost.

People & Places

Congratulations to William Weeks. Due to his many years as an AIA member, his classification has been changed to Member Emeritus. Thanks Bill for the many years of support and participation.

Membership Action

Thienel, J. Michael, was approved for Associate membership in the Northeast Wisconsin Chapter.

Marne, Bruce F., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Emanuelson, Lonny, was approved for AIA Membership in the Northeast Wisconsin Chapter. Lonny transferred from Illinois.

Fong, Wai Ki, was approved for Associate Membership in the Southeast Wisconsin Chapter.

Nason, Daniel B., was approved for Professional Affiliate in the Southwest Wisconsin Chapter.

Schwenn, Barbara E., was approved for Professional Affiliate in the Southwest Wisconsin Chapter.

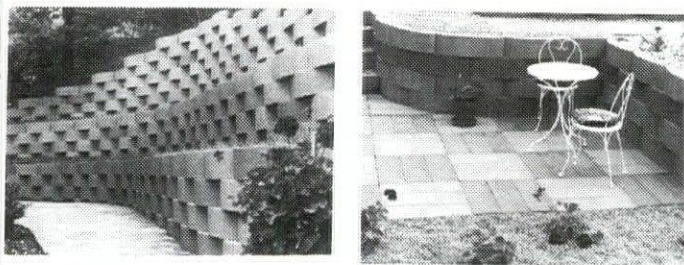
Krueger, Harry J., was approved for Professional Affiliate in the Southwest Wisconsin Chapter.

Mueller, Paul C. was approved for Associate Membership in the Southeast Wisconsin Chapter.

Striebel, Daniel F., was approved for Professional Affiliate in the Southwest Wisconsin Chapter.

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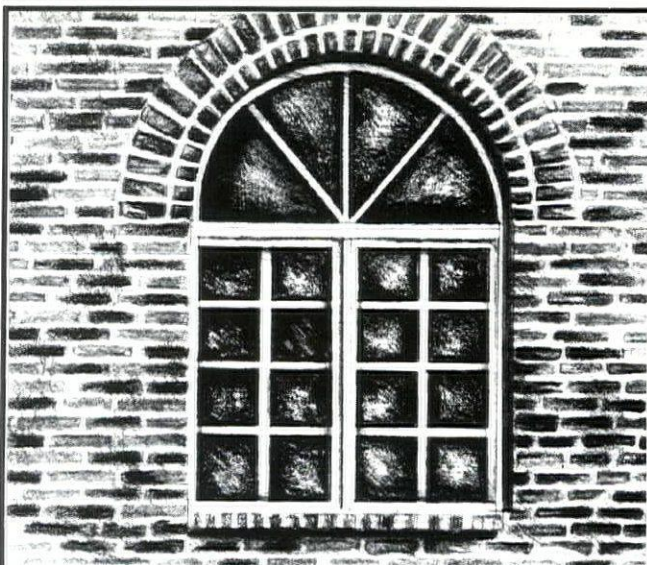
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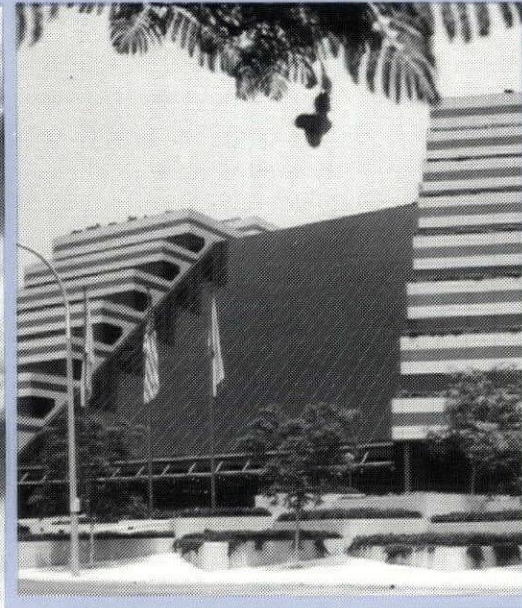
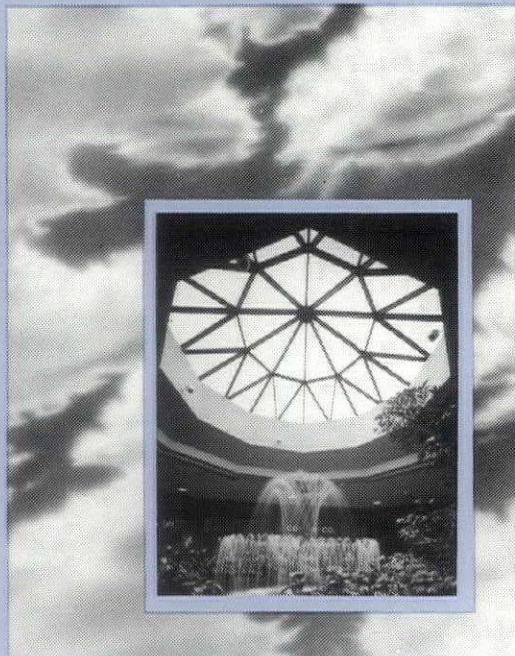


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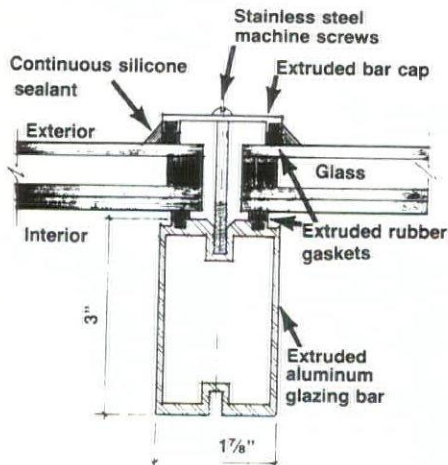
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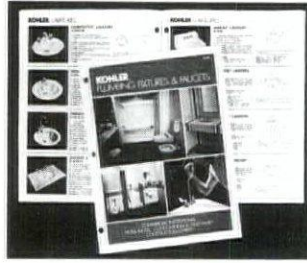
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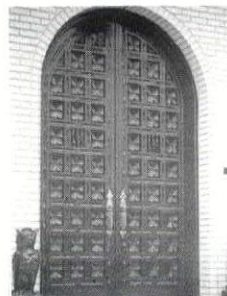
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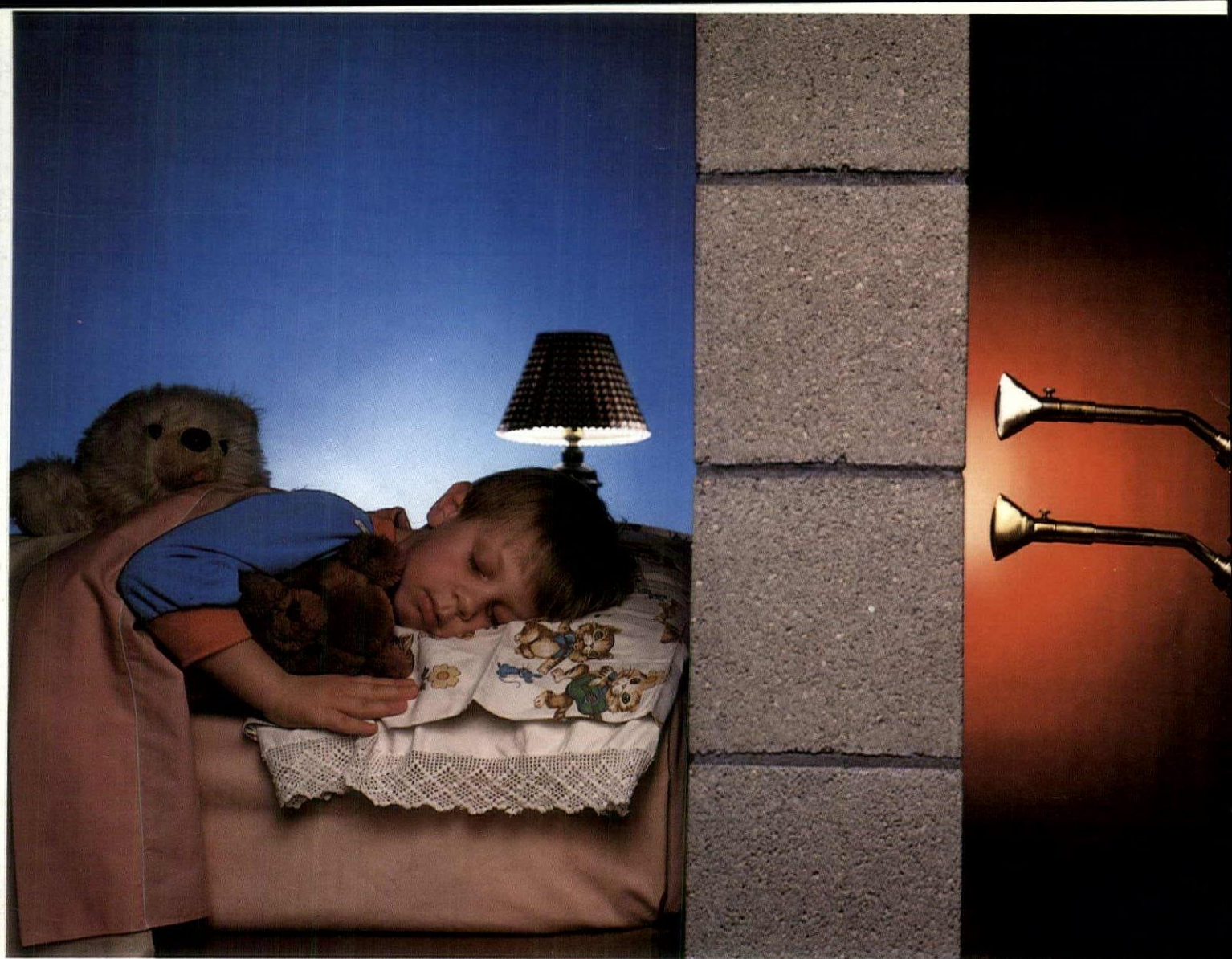
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